

1943-56: Alfred Wallenstein
1956-59: Eduard van Beinum
1962-78: Zubin Mehta took over the Los Angeles Philharmonic at 26, the youngest man at that time to lead a major American ensemble. A progressive period for the orchestra resulted in an assessment by the International Herald Tribune that, "under Mehta, the Los Angeles Philharmonic has taken its place among the world's great orchestras."

- * To date, Carlo Maria Giulini has taken the Philharmonic on five tours. A sixth, in Japan, is scheduled for May, 1982:
 - November, 1978: Western United States;
 - May, 1979: Eastern United States and Midwest;
 - November-December, 1979: New York, Washington, D.C., Boston, Cleveland, Chicago;
 - May, 1980: 16 European cities in 20 days.
 - November, 1980: U.S.A. tour.In May, 1981, Erich Leinsdorf led the Philharmonic on a tour of Mexico and the United States last Spring.
- * Giulini, an exclusive Deutsche Grammophon artist, has brought with him to Los Angeles a long-range recording contract with that label: to date eight recordings have been released. The Philharmonic has also recorded extensively under the CBS Masterworks, Decca/London, New World Records, Sheffield Lab Records, and Twentieth Century-Fox labels.
- * For the past three years all Philharmonic subscription concerts have been broadcast on National Public Radio on more than 200 member stations.
- * The Hollywood Bowl, the nation's leading, outdoor classical music theatre, has been the summer home of the Los Angeles Philharmonic since 1922. The orchestra presently gives over 44 concerts there each year, to audiences averaging more than 12,000 per evening.

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Press Contacts:

For Stone Associates
Gary Claussen/Los Angeles/(213) 655-8970
Alex Wagner/New York/(212) 730-0930

For KCET/Los Angeles
Barbara Goen/(213) 667-9244
Susan E. Wing/(213) 667-9307

1081PJ

The Giulini Concerts: Rossini

The Los Angeles Philharmonic Bicentennial Celebration
with Carlo Maria Giulini



Wednesday, November 25, 1981

JEANNE MULCAHY

(Executive Producer)

JEANNE MULCAHY (Executive producer of "The Giulini Concerts") -- Vice-President for KCET Productions, Mulcahy has served as executive producer for a number of the outstanding programs presented by the station in recent years. She was executive producer of the 1978 international telecast of "Giulini's Beethoven Ninth - Live: A Gift from Los Angeles," which received a National Emmy Award nomination that year. She received an Emmy Award for her role in producing the 1979 international telecast of "La Gioconda" from The San Francisco Opera, the first world-wide stereo coverage of American opera. Mulcahy served as director of national program underwriting for WNET, New York, prior to her coming to KCET in 1978 to assume the position of director of national programming. She created the program for the National Endowment for the Humanities, and in this capacity she supervised "The Adams Chronicles" and "The American Short Story" series which aired on PBS. She worked for the Corporation for Public Broadcasting, coordinating public television's work with the National Endowment for the Arts and the independent film-making community. Prior to joining public broadcasting, Mulcahy was a news producer with WTOP-TV in Washington, D.C. She has also worked for Group W Westinghouse/New York, WLS-TV in Chicago, and WBBM-TV and Radio in Chicago.

JOHN GOBERMAN

(Producer)

JOHN GOBERMAN (Producer of "The Giulini Concerts") -- Presently director of media development for Lincoln Center for the Performing Arts, Goberman is a consultant to KCET on performance programs. He is noted for his pioneering musically sophisticated production techniques for televising live performances under "normal" conditions, without supplementary lighting or obtrusive equipment to disturb performers or audience. The creator of "Live from Lincoln Center" and "Live from the Met," Goberman has produced 25 live television performances of opera, ballet, orchestra and solo recitals at Lincoln Center, relayed through PBS with stereo simulcast. For KCET he produced "La Gioconda" and "Giulini's Beethoven Ninth - Live: A Gift from Los Angeles." He is the recipient of five Emmy Awards: three for "Live from Lincoln Center," one for "Horowitz Live" for NBC, and one for "La Gioconda." Goberman has also received a Peabody Award and a First Critics' Circle Award. A cellist, he was Artist-in-Residence at State University of New York, and he has toured Europe and the Far East for the U.S. Department of State.

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"THE GIULINI CONCERTS"

SUGGESTED HIGHLIGHT LISTINGS

Program I: ROSSINI

November 25, 1981

THE GIULINI CONCERTS: THE LOS ANGELES PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI: In the first program in this four-part series, Maestro Giulini talks about the humanity that lies beneath the comic surface of Italian opera composer Gioacchino Rossini, and the Maestro's own purist approach to music-making. The Los Angeles Philharmonic is seen both in rehearsal and performance of Rossini's opera overtures.

Program II: BRAHMS

December 23, 1981

THE GIULINI CONCERTS: THE LOS ANGELES PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI: Maestro Giulini discusses the "enigmatic" genius, Johannes Brahms, in the second in this four-part series. Russian piano virtuoso Vladimir Ashkenazy is the soloist in a performance of Brahms' "Concerto No. 1 in D Minor."

Program III: BEETHOVEN

December 30, 1981

THE GIULINI CONCERTS: THE LOS ANGELES PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI: In program three of this four-part series, Maestro Giulini is a guide, behind-the-scenes, in conversation and rehearsal, and in performance in Beethoven's Joyous Symphony No. 2, as well as Schumann's "Manfred Overture."

Program IV: VERDI

January 6, 1982

THE GIULINI CONCERTS: THE LOS ANGELES PHILHARMONIC BICENTENNIAL CELEBRATION WITH CARLO MARIA GIULINI: In the conclusion of the series, Maestro Giulini explores the depth of feeling of his countryman, Italian composer Giuseppe Verdi, and how his spirit transcends strict opera formulas. The Los Angeles Philharmonic and its maestro are seen in rehearsal and performance of Verdi's opera overtures and preludes.

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Return of the

Three years ago, *The Sunday Times* published a "league table" of the fees commanded by the world's top conductors. The highest bracket – the £4000-a-performance class, though no doubt it is more now – contained just five names. Four were familiar record-label "greats", Karajan, Solti, Bernstein and Böhm. The fifth was an altogether remoter and more mysterious figure: Carlo Maria Giulini. Though revered as the world's greatest opera conductor, it is more

His hallmark on the podium is elegance; he stands feet apart for perfect balance, and seems transfixed. The tall, slender figure hardly moves; the arms are rarely splayed high or wide. Not for Carlo Maria Giulini the flamboyant gesture which can so easily hinder an orchestra.

In private the elegance and the authority remain, but the hint of unapproachability vanishes. Giulini relaxing is surprisingly accessible for a person who shuns publicity and parties, and who rigorously protects his privacy. But on this occasion the man was happy to talk for there is a new love in his life – the Los Angeles Philharmonic of which he became Musical Director in October 1978, and which he brings to Manchester and London next week as part of a 16-city European tour.

Giulini's debut with the orchestra created euphoria in Los Angeles. The headlines crowed over "The Italian who conquered Tinsel Town" and "The Second Coming". Such publicity inevitably brought a few jaded comments, but Ernest Fleisch-

mann, the orchestra's executive director, appreciated the need for the new musical director to make an initial impact on the city. The maestro, too, saw the virtue of having his orchestra fêted.

However, the partying in true Hollywood style was soon over. Giulini has never liked social life, let alone the Los Angeles whirl. "What is social life?" he asks. "It means three to four empty hours in which nothing is gained, talking to people to whom one has nothing to say. I was happy to do it once, but after that I must have my need for privacy respected."

Not that Giulini is a hermit; he is happy to be with friends. It is the hollow hellos he wishes to avoid. The Los Angeles Philharmonic understand. As a successor to Zubin Mehta they have chosen a complete contrast. Mehta is gregarious, flamboyant and quite happy to be photographed by *Newsweek* standing on his head in his briefs in a yoga position.

As well as freedom from the spotlight, Giulini's contract with the



Sunday 4/24/80

the maestro

than 10 years since Giulini has conducted a performance. In Britain his concert-hall appearances have become increasingly rare, because of the demands he makes on rehearsal time. Next week, however, he arrives in Britain leading a major tour of his Los Angeles Philharmonic orchestra; and plans are being made next year for his long-awaited comeback to opera - at Covent Garden. Report by *Linda Christmas*; portrait (right) by *Evelyn Hofe*

LAP also frees him from the administrative duties usually associated with the role of musical director ("They have nothing to do with making music"); limits the number of concerts he must give ("I cannot give concerts the way other people make breakfast"); and guarantees masses of rehearsal time - perhaps three times that allowed many other orchestras. And, of course, a handsome salary often quoted at \$500,000.

Such a list of demands and guarantees seems to imply that Giulini is something of a *Primo Uomo*. He avoids that derogatory description by possessing an uncommon integrity. No-one ever doubts that Giulini, in even his most extreme demands, is motivated by anything else than the desire to carry out sincerely the sacred responsibility of interpreting a composer.

Carlo Maria Giulini was born in Barletta, southern Italy, in 1914. "My parents were extraordinary, very, very simple people, but when I look back I cannot remember anything that was wrong; not one word or one attitude that I wish had been different. My father came from the North and dealt in wood - the sort of wood you need to build houses. One day he went to Milan to work and met my mother. She was the daughter of the director. They married and the company sent them to southern Italy to look after the business there.

"That is where I was born. There were three boys and I am in the middle. The oldest is the director of a piano manufacturing firm and the other is a very successful business consultant. I was born during the war, of course, and my father was in the army, so when I was one year old we went back to the North to live on a farm in a small village."

It was here at the age of three that Giulini remembers his first encounter with a violin. It was being played by a gypsy with a little dog and it earned them money. "My mother has another story, but I do not remember the incident myself. She tells me that once there was a brass band rehearsing on the village green and I went to the window to watch and she was unable to get me away."

At the end of the war Giulini's father was reluctant to return to the South and intended to stay on a farm, but on a wood-buying trip in Austria he fell in love with a town called Bolzano in the Dolomites and the family went to live there. They were the first Italians in the area which now forms part of Italy.

For his first Christmas in Bolzano, Giulini asked his parents for a violin. They found him one three-quarter size and his mother asked a nun at the local kindergarten who played the instrument to "help" with the violin in the hands of a child. After a few months the nun suggested that a proper teacher be found. And there at the age of five the die seems to have been cast. It is true that for a while Giulini fantasised about a life at sea: "I suppose I got the idea from adventure books and so on; and certainly I remember my father having recordings of a naval band."

But the fantasy was short-lived. Instead he began serious violin lessons at 8 a.m. before going to school and once a week he would go to make music with a white-bearded pharmacist who looked like Brahms. "We played everything you can imagine and this old man was very strict with me; he would allow few mistakes. Very often there were other friends there to play, and

GIULINI continued

while in Mussolini's army, but then, this deeply religious man who disliked not only the Fascists, but the very notion of killing, quit and went into hiding in Rome. For nine months he remained underground.

His wife Marcella smuggled orchestral scores to him. They had met at the Academy because she lived in the house opposite and her sister had been a piano student with him. "Marcella's sister got the scores for me, though what they thought a pianist wanted with the orchestral score, I don't know."

He was chosen to conduct the first concert of the Augusteo Orchestra to celebrate the liberation of Rome in June 1944. "All the other conductors had performed under the Fascists and were therefore not wanted. I had not." That same year, he was appointed deputy to Previtali and the Rome Radio Orchestra, and in 1950 he became responsible for the formation of the Milan Radio Orchestra.

Despite his reputation of being the greatest of all opera conductors, Giulini did not conduct a staged opera until 1951. "The Italians arrived late to the symphony, you know. Opera was everywhere and

no-one studied the symphony and so my generation were the reverse, very much concerned with the symphony, always going to concerts and never to the opera. The Bergamo Festival, which is about 35 miles from Milan, was the first to ask me to conduct opera even though I had no experience of the stage; I had only conducted the occasional concert performance. It was *Traviata*, with Tebaldi as Violetta, and I said that I would accept provided I could attend all rehearsals.

"Between the first and second performance I drove back to Milan to see my wife and they phoned me to say that Tebaldi was ill and did I know a singer called Callas who had recently appeared in the *Turk in Italy* in Rome and who was willing to sing the role. I remember seeing her for the first time and thinking, 'but she looks like a huge vanilla ice-cream.'"

Before long Giulini was to be appointed assistant conductor to Victor de Sabata at La Scala and two years later, following the latter's retirement, he took charge.

"In the beginning it was unbelievable at La Scala. There was no limit on time, the best of casts and

producers. I worked with Visconti and Zeffirelli and there was unity between words, music and the eye. But they would not understand my need for privacy, my need for time to think and to study. Look at this thing..." And he leaned forward to a table to open a score of Beethoven's 9th and Schubert's *Unfinished Symphony*. "Look at them. We are always dealing with giants, with genius and we need time to try and understand what was in their minds. When I am studying a score, I will not speak to anyone for days, not even to my wife."

If squabbles over social commitments spoiled Giulini's relationship with La Scala, it did not spoil his love of opera. He went instead to Rome as principal conductor; made his debut in the U.K. at the Edinburgh Festival in 1955 with Glyndebourne's *Falstaff* and in London with Covent Garden's *Don Carlos* in 1958. They described him as Toscanini's successor, and said his performance was electrifying.

Giulini did not return to La Scala until 1963 and then it brought him more suffering. He was to conduct *Don Giovanni*, but refused after a disagreement with the man-

agement over staging and scenery. La Scala had agreed to a new production with sets by the Spanish painter Burgos, but when they saw the sketches, they decided a new production would be too expensive and too cumbersome and decided to use either the old sets or borrow from Vienna or Salzburg. Giulini said no.

It wasn't long before he decided to abandon opera houses altogether.

"Who is to say what happened. Perhaps it is like a love affair.. Suddenly something happens and it goes wrong. It is often quite difficult to say why it finished."

Giulini-type productions were certainly becoming obsolete in an age of unionised orchestras and jet-setting singers, and the demands of opera were keeping him from the concert hall and, more importantly, from his family. "You pay a high price to be a conductor. The times you spend homesick in a hotel... my wife did not travel with me when our three sons were growing up. And then one day they were all gone. My wife cried, it was a difficult moment for her."

Marcella travels with him now and no-one underestimates ➡

GIULINI continued

her influence on his work and his life. "Have you ever wondered how Giulini manages to be so courteous, so immaculately mannered, so saintly all the time?" one impresario asked me. "In order that he can play the saint, Marcella undertakes to play the devil. He will say yes to an invitation because he cannot bear to hurt and disappoint, and then she will come along with a firm no, getting him off the hook. He relies on Marcella in a sub-conscious way to see he does what is right for him.

"I remember a concert that was given to celebrate Britain's entry into Europe at which Giulini conducted and, afterwards, attended a reception. Giulini was talking with Edward Heath, then Prime Minister, and Marcella was getting more and more anxious. Finally, she went up to Mr Heath and said: 'Did you eat before the concert?' Mr Heath looked bewildered and answered 'Yes,' to which she said, 'My husband hasn't eaten yet.'

"Giulini looked embarrassed, but she was right. She lives only for him."

It was Marcella who encouraged Giulini to take a step towards conducting opera again. Last September he recorded *Rigoletto* with Placido Domingo, Ileana Cotrubus and Piero Cappuccilli. It is to be released this autumn. "I felt it was the right cast and I admire *Rigoletto* - in no other work is the feeling of a father expressed in such depth and tenderness. And, yes, my wife persuaded me."

A further step will be taken next year when Los Angeles mounts Verdi's *Falstaff*. Franco Zeffirelli may well be the producer and the venture is to be a co-production with the Royal Opera House, Covent Garden. Giulini promised that if he returned to opera he would return to Covent Garden. But he emphasises that this is only a limited return. It is no easier now than it was a decade ago to get those perfect conditions.

Carlo Maria Giulini's successes around the world are too numerous to list. He has had a long association with the Philharmonia Orchestra of London and an even longer association with the Chicago Symphony and for two years he was music director of the Vienna Symphony. This link, too, was severed because his requirements were not met.

The trouble, says Peter Dia-

mond, general manager of the Royal Philharmonic Orchestra, and who has known Giulini for 30 years, is that Giulini is too trusting. "We met in Amsterdam when he was about to join Vienna and I suggested he had this and that put into his contract, only to discover that he had no contract and, of course, they had promised him *everything*. He does not want to learn that people are not always as they seem; he would rather be disappointed than lose his ability to trust. Vienna had to end. It is not arrogance that makes him say that he can't cope when he cannot have things his own way. He sees

it as a limitation in himself."

It is not altogether surprising then that he has decided to take yet another orchestra on trust. He happily admits that many others offered to give him *carte blanche* to join them. Los Angeles won. Why? "The orchestra is full of young people who are hungry to make music. They do not say, here is Beethoven once more; they really want to play and the *esprit de corps* is unbelievable."

For once, too, the ambience is right. Giulini loves the climate in Los Angeles and is happy with his new home in the Hollywood hills. Furthermore, Ernest Fleischmann is

more than ready to meet needs. After 18 months, the seems to be flourishing. "of the Los Angeles Philharmonic quite transformed," says mann. "Giulini has enabled take a fresh look at works played over and over again

U.S. music critics agree week we will be able to judge for ourselves

Carlo Maria Giulini and Angeles Philharmonic conduct Manchester on Thursday May in London on Friday May again on Sunday May 25.

Diamond

too, but no, never an audience.”
At the age of 14, after nine years with one teacher, a new professor was needed. “It was a big decision. My first teacher had an old-fashioned concept of learning, keeping the elbow to the side, but the new professor said to me, ‘Are you ready to forget everything you have learned and start from the beginning?’ Then, if I had not been passionate about the violin, I would have given up.”

One day the professor of his professor came to Bolzano to play. Young Giuliani turned the pages at the concert and the next day he played for him. Since the professor was at the Santa Cecilia Academy in Rome, it is no surprise that he suggested that Giuliani follow him to Rome. “My father said to me ‘you must take responsibility for your own life’ and I said, yes, I want to be a musician.”

In Rome he lived with two unmarried women who were like mothers to him and he worked hard. “As a child, I was something of a clown and I loved all sports, ski-ing and tennis, but I had to stop because of the danger to my hands.” The Academy took only five students in the composition class: Giuliani was one of them. Also, on the advice of his professor, he changed from violin to viola. “He said there was something special about the viola compared to the violin and I was happy to agree.”

When he was 18 Giuliani won a national competition to fill a much-coveted place in the viola section of the Augusteo Orchestra. “This was the proudest musical moment in my life. It meant, for one thing, that my father no longer had to pay for my studies because I would be paid for playing. My professor said that I had enough studying to do and that I should not play, but I said that I felt I *had* to and I played under all the great conductors of the day: Walter, Furtwängler, Klemperer, and Richard Strauss. The only one missing was Toscanini who was out of Italy at that time for political reasons.”

Giulini stayed with the orchestra until almost the end of his studies at the Academy, but the final stretch was just too difficult to permit a permanent position in the orchestra. Instead he freelanced – playing everything for them, including the triangle and the celeste.

And conducting? “My mother

says that I once wrote to her and said that I would die if I did not conduct. It became like an illness; an infection within me; I wanted to see what I could do with my hands. One day I asked 18 or 20 of my friends if they would come and play some Vivaldi so that I could see what would happen. One friend turned up and we went off to drink coffee instead.

“Eventually we got together and I conducted *Fingal’s Cave* and I knew that this is what I had to do; this was to be my life. You know, I worked very hard all my life. I had to practise the violin and viola a great deal and composition I found very hard work; nothing was easy. Studying a score was not, and still is not, easy. The concentration is exhausting. But I have *never* had to think about my hands when I am conducting.

“I don’t know what I am doing and I don’t want to know what I’m doing. If something is wrong with the hands it is because it is wrong in the head; the hands are only a servant. I have never watched myself on television because then, I fear, my movements would not be spontaneous.

“That is not quite true. Once I did fall to the temptation. I was in London for *Traviata* and at the same time I did a television programme which the producer persuaded me to come and see. I did not have the courage to say no. That evening at Covent Garden, just as I was about to start conducting, I had the physical impression of myself standing behind me and watching me. I couldn’t begin. I didn’t know what to do. And there was my other self standing there with an ironic smile. I shall never forget the first 10 minutes of that performance; only then could I stop being conscious of my arms.

“The conductor is the only person in music who produces a sound without physical contact with anything. The conductor sketches a movement in the air and a sound is born. He has to have that sound within himself. He is denied the opportunity to practise. What? Practise in front of a mirror with a record. No! I don’t want to think about it! No!”

Conductors need some schooling and Giuliani became a student of Alfredo Casella at the Chigiana Academy in Siena. His first conducting engagement was cancelled when war broke and he spent a